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ABSTRACT

As an aid for teachers in instruction planning, a detailed English course of study is presented. Course goals and philosophies for each of three sections: Composition; Language; Literature are given. Each section includes: Aims, Instructional Materials, Suggestions. (NF)

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ED 068917

ENGLISH

GRADE 7

ROCHESTER PUBLIC SCHOOLS
ROCHESTER, MINNESOTA

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A Course of Study in

ENGLISH

for

Grade Seven

Rochester Public Schools
Rochester, Minnesota
1971

Dr. J. A. Kinder, Superintendent of Schools
Dr. Fred King, Director of Instruction

CS 400 123

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PHILOSOPHY:

"It is the philosophy of the Rochester Public Schools to set up learning experiences and situations that will enable the student to develop his whole being to the maximum of his ability."

GOALS:

The attainment of this philosophy centers around these goals;

To stimulate a desire to learn
To help the child master the basic skills of learning
To develop the ability to work and play with others
To promote emotional stability and strengthen wholesome moral and spiritual behavior
To learn his capabilities and limitations
To develop and strengthen his ability to meet and solve problems of life
To contribute something worthwhile to society
To develop habits conducive to healthful and happy living
To develop worthy use of leisure time
To develop a sympathetic understanding and an awareness of the problems of the community, the nation, and the world
To develop a civic responsibility and be an active member of society
To develop an appreciation for the wise use and conservation of resources
To develop self-discipline
To develop a consciousness of personal grace and charm

Statement of philosophy
and goals accepted by
the Summer Workshop

MESSAGE TO TEACHERS

This English course of study was written by a dedicated staff who felt that our total English program should have a new look.

The new look provided is the result of four years' effort of our English teachers, during which time they examined all materials available, experimented with new programs, and sought the advice of experts in the field.

The result has been this course of study which should be your guide to planning your instruction. In each instance you are given many options for teaching the concepts herein. Within those options you are free to plan your methodology.

In the next few years, experiments in organization for English instruction will be held in various schools. Before such experiments are begun, agreement must be reached among the members so affected by change. The trend is toward shorter courses in English with more flexibility for student choice. This trend should be reflected in your plans for experimentation. Performance objectives should be stated in your planning where you feel such an approach will be profitable to you and your students. In all cases evaluation criteria should be built into reorganization of your curriculum. The limits of content in such changes will be this course of study, unless such permission be granted by joint agreement between the department and administration.

I wish to thank personally our co-chairmen, Ted Kueker and Bob Robinson, and those who worked with them as listed below. Continuing efforts will be made to keep this guide up to date.

Paul Beito, Central Junior High School
Dorothy Dalsgaard, John Marshall High School
Erna Evans, Central Junior High School
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The English Course of Study cover, prepared by John Marshall High School art teacher David Grimsrud, illustrates the four concepts which are the basis for studying literature in the Rochester high schools:

1. Man in relation to himself

2. Man in relation to his fellow man

3. Man in relation to nature and his environment

4. Man in relation to a supreme being

The first concept is illustrated by "The Cry," by Edvard Munch; the second by "Family," by Henry Moore; the third by "Blast II," by Adolph Gottlieb. The creator of "Celtic Cross," which illustrates the fourth concept, is unknown.

PHILOSOPHY FOR THE COMPOSITION CURRICULUM

It is the basic assumption of this committee that growth in language skills is cumulative in nature. This growth results from sequential and purposeful writing and speaking by the student and direct teaching and evaluation by the teacher. The high correlation between innate intelligence and ability to write indicates that not every student will become a highly skillful writer. However, through writing the student learns the skills of acute observation and careful thinking and can become a fairly competent writer of exposition if not of imaginative prose.

Although each of the concepts and types of composition presented in this course of study must be taught and reinforced, flexibility is afforded by a variety of available materials and teacher imagination. Teachers must realize that a progression in the quality of work done is more important than the quantity of work done.

Junior High:

The student of average or above average intelligence is expected to develop the ability to organize precise sentences, to group sequential ideas for oral and written compositions, and to write single paragraphs of narration, description, and exposition.

Senior High:

Every student should be able to write a well-constructed paragraph. The student of average or above average intelligence is expected to develop the ability to write multi-paragraph themes of narration, description, and exposition. In addition, he should acquire a knowledge of stylistic devices.

This course in oral and written composition is designed for all students except those provided for by the slow learner curriculum. Assignments given to develop ability in each area of composition must be appropriate to the ability level of the student who is expected to fulfill the requirement. All assignments should be challenging, yet they should assure the student of some degree of success.

THE COMPOSITION PROGRAM IN LITERATURE

Composition should be taught as part of an integrated program, not as an isolated activity. Reading, writing, speaking, listening, and appreciating literature should reinforce each other in a spiral logical natural manner.

Literature can help the student over the barrier of having nothing to say. To have something to say, the student must think. To think, he must be stimulated. The teacher, by asking well-chosen questions related to the literature, can aid in application of the thought process through which the student, once stimulated, goes on to organize and present his ideas in a logical, coherent manner.

Composition ability is aided by close reading. If the student is required to

take a close look at the literature, he has to analyze and evaluate it in ways that reading alone cannot accomplish. Such an experience in composition sharpens perception and understanding and requires the student to organize and state his thoughts and feelings about what he reads.

Also, by using short selections for analysis, the teacher can help the student develop an understanding for the rhetorical devices authors use to make their communication as effective as possible.

RELATIONSHIP OF GRAMMAR, USAGE, AND MECHANICS TO COMPOSITION

> The evidence of research clearly indicates that . . . there is no necessary correlation between understanding of grammatical science and effectiveness of expression and correctness of usage. The evidence is clear in the second place that the teaching of systematic grammar is not a satisfactory substitute for the teaching of English usage or of effective expression. The goal is the formation of habit. The effective use of English is, in general, best taught by continuous practice in the use of language in meaningful situations.
>
> "Teaching Languages as Communication" by Dora V. Smith, English Journal, March 1960

The study of grammar is an entity, justifiable as an academic study in itself. It can, moreover, help the student develop an appreciation of the possibilities for expansion and manipulation of our language patterns. Through experimentation in expanding sentences, the student will develop an awareness of the beauty of sentence structure in works of well-known authors and will see the possibilities for variety in his own writing.

The student should be aware of the relationship of standard usage and good mechanics to good writing. For example, since punctuation is an important aid in translating thought to written expression, it is best taught as an integral part of written communication. Practical application is more meaningful than rule learning.

VOCABULARY GROWTH

Continual work with diction by reading, by using the thesaurus and the dictionary, by practicing new words in speech, and by writing will make word choice a natural and familiar part of the thinking process. A good vocabulary does not mean using big words exclusively, but does mean using words most appropriate to the situation.

AN AUDIENCE FOR ORAL AND WRITTEN COMPOSITION

One characteristic of good writing and speaking is its appropriateness to the audience for whom it is intended. Just as a speaker always directs his words to an audience, the writer communicates his thought to someone. Although the

student may sometimes write for his own satisfaction, he should be aware that he is writing to be read and that he has a receptive reader who is genuinely concerned with what he has to say.

The student should be given many opportunities to write and speak for audiences other than the teacher. He should be encouraged to write for publication and contests, and to send the letters he writes.

SHORT VERSUS LONG COMPOSITION

Compositions of one to five paragraphs, written at frequent intervals, are more effective than longer compositions. Studies reveal that the assignment of short compositions results in better handling of subject matter, fewer mistakes in grammar, more legible writing, neater papers, and willingness by the student to comply with the assignment. The following reinforce this premise:

1. The student can be given more frequent writing assignments.
2. The student is far more responsible to the assignment that stresses quality for quantity.
3. The student will be less likely to repeat errors in a short theme.
4. The student will be more likely to meet with success in writing short compositions.
5. The student will be able to revise short papers more easily.
6. The student will learn to be concise and to choose topics which are very specific.
7. The student will have themes evaluated more frequently.
8. By writing the basic five-paragraph theme, the student will gain adequate experience with the basics of form, unity, continuity, sentence structure, diction, and tone to enable him to write more complex papers.

IMAGINATIVE OR CREATIVE COMPOSITION

Imaginative composition or creative writing is important. This type of writing should be done as much as possible, but never in the junior high school at the expense of personal writing nor in the high school at the expense of exposition. A teacher should make every effort to free creative talent, but he should never penalize a student who lacks ability to write imaginatively.

Although a high school student needs the discipline of exposition, he should be encouraged to write creatively. Because creative writing is unique, subjective, and often very personal, it is not only difficult to teach but almost impossible to judge. Therefore, this type of writing should be evaluated rather than graded.

IMPROMPTU AND EXTEMPORANEOUS COMPOSITION

Impromptu and extemporaneous composition at all grade levels gives the student practice in thinking and organizing ideas quickly, in meeting everyday situations, in writing themes similar to those required on job and college applications, and in writing themes under circumstances similar to those of a college English placement examination.

IN-CLASS WRITING

With in-class writing, all the basic planning and composing is done in the classroom under the teacher's supervision. After the class has been given an overview of the assignment and detailed instructions on each step of the composing process, each student has the time and place for the sustained effort required in preparing a composition. In addition, the teacher has time to assist each student by guiding him, through inductive questions, to solve his own composition problems. The teacher-student relationship is enhanced as a student responds to the personal interest the teacher shows in his work. When the teacher observes a common difficulty, he has the opportunity to help the entire class. With the assignment made clear and adjusted to the student's ability and with time for diligent work, the student should produce a better composition.

EVALUATION

A completed assignment should be followed by prompt evaluation. Comments should be adjusted to the assignment and to the individual student, inducing him to recognize his strengths and to correct his weaknesses. A paper should be evaluated on the basis of what the student has been taught about writing, not just on the basis of mechanical proficiency. The most effective way to evaluate is the student-teacher conference.

REVISION

Revision should be a learning experience. Revision of the rough draft should precede the submission of any formal composition. As a general rule, revision following evaluation should be completed before a subsequent composition assignment is given. Total rewriting may not be necessary.

Each student must be taught the techniques of profitable revision. He must also be taught that revision should be done objectively, as an integral and creative part of the total writing process, and should be done before a composition is edited and proofread. The composition and revision should be filed in the composition folder.

WRITING FOLDERS

A writing folder should be provided for each student and kept in the English classroom. Representative composition assignments should be filed in cumulative order and should be easily accessible to the student, providing him with the opportunity to avoid previous weaknesses and to build on strengths. The folder should also be available for student-teacher conferences, parent conferences, and the department chairman. Contents of the folder shall be returned to the student at the end of the school year.

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE

NARRATION	Topic sentence
	  Definition
	  Placement
	Related details
	Coherence
	  Time order
	  Order of importance
	Setting
	Conflict
	Point of view
	Development of character
	Dialogue
	Clincher sentence
	Variety in sentence structure
	Transition
		Autobiography
		News story versus narrative
		Personal and imaginative writing
			Longer narrative writing
			Personal and imaginative writing

DESCRIPTION	Characterization Setting	Description using five senses Coherence: spatial and time order, consistent point of view, fixed or moving Description of person: dominant impression Personal and imaginative writing	Longer descriptive writing Personal and imaginative writing
EXPOSITION	Friendly letter, thank you, invitation, bread and butter, informal acceptance and regret letters Library reference work Giving directions Explaining a process Essay-type answers Book reports	Autobiography News story: inverted pyramid versus pyramid Personal and imaginative writing Explaining a student interest Business letters: request or inquiry, order, complaint Reference work Essay-type answers Book reports	Paragraph elements Types of expository composition Introduce five-paragraph theme Coherence: importance, comparison, contrast Personal and imaginative writing Newspaper paragraphs Demonstration speech Condolence/get well, congratulations, formal acceptance and regret Note taking Introduction of topic outline Short library paper Essay-type answers Book reports

PHILOSOPHY FOR THE LANGUAGE CURRICULUM

The limits of man's language are the limits of his world. Language is a human invention through which man reveals his behavior. Because the language is the unifying ingredient in the English curriculum, each student should acquire a perspective of and an appreciation for language.

Language is a medium through which inductive learning takes place. A student learns and retains information and rules best when there is an element of self-discovery and self-generation in the thought process.

GOALS OF LANGUAGE STUDY

The student should gain a basic understanding of the concepts in the curriculum:

Language is symbolic.
Language is a system.
Language is speech.
Language has a traceable history and is constantly changing.
Language operates on various levels.

Language concepts are acquired gradually and must be reviewed and reinforced. Language instruction should be functional and applicable to the needs of the student, with emphasis on oral participation for the less able student.

LISTENING AND SPEAKING

The student at the junior and senior high school needs practice in oral composition. Because modern methods of communication rely heavily on the spoken word, it is imperative that each student learns to listen to the language and to speak the language well.

Listening techniques must be taught. Each student should be involved in situations which motivate him to listen purposefully.

USAGE

The student should be aware of the levels of usage and use them appropriately. Because standard English has economic and social advantages the student should become familiar with and have a use of the dialect which has the widespread approval of people in positions of influence and leadership. He should also know that as the expectations of society change, so will usage.

GRAMMAR

The student should be familiar with the phonology, syntax, and semantics of our language. The study of grammar should make the student aware of the choices open to him in developing sentence variety, conciseness, and effectiveness of expression.

VOCABULARY AND SPELLING

The student should learn how words undergo changes in meaning and should recognize the power of words and use them forcefully. For vocabulary growth and spelling the student should study the ways by which English words are made. He should learn spelling through morphology and phonology.

MECHANICS

Conventions of mechanics should be taught in relationship to composition. Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

Emphasis should occur at the grades suggested, but attention should be given to each of these points at every grade level.

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
I. Language is symbolic	Vocal and written symbol systems Theories of language origin Codes	Students will make broader applications of these concepts as opportunities arise, relating to diction work in composition and to the use of symbolism in literature.	
II. Language is a system A. Grammar is a description of the system which includes phonology, syntax, and semantics	Reinforce phonology Kernel sentences Transforms: possessive comparison passive negative question Inflectional morphemes Derivational morphemes	Syntax: Verb phrase structures: Vs + adj. Particle Compounding Relative clauses Deletion in relative clauses Subordinate clauses Derivational morphemes, prefixes, roots	Phonology Morphology: More extensive list Derivational affixes Syntax: Kernel sentence patterns: $V_b + V_{mid}$ Determiner expanded Transformations Single base: there and indirect object Double base: noun clause and possessive
B. Mechanics is part of the writing system	All capitalization Punctuation Commas Dates, addresses, compound sentence, appositive, direct address, series, introductory words, relative clauses Hyphen Apostrophe End marks Italics - underlining Quotation marks Spelling: Pollack Spelling List Refer to morphology and phonology sections in Roberts.	Commas Introducing adverbial clauses Phrases derived from transformation deletion (verbal, appositive) Non-restrictive relative clause Colon Semi-colon Spelling: Dolch List Emphasis on homonyms Applying spelling rules when adding suffixes	Dash Italics Parentheses Brackets Ellipses Quotation without quotation Spelling: Anything new in morphology

	SEVENTH GRADE	EIGHTH GRADE	NINTH GRADE
III. Language is speech	Class discussion Announcements Committee reports Panel discussions Book reports	Emphasis on how student reveals himself in speech Speech on a personal interest Class discussion Presentation of one-act play	Oral presentations: Dramatization Reading poetry Reports Discussions Prepared speeches
IV. Language has a traceable history and is constantly changing			
A. The dictionary helps trace the history of a word	Most common meanings Aids to meaning Function - plurals Participle forms of verbs Degrees - adjectives	Etymology Use of special sections of the dictionary	Review
B. Trace growth and development of language with emphasis on English	Three major language families	Growth of English Influences of Anglo-Saxon, French, Latin, etc. Overview of Old English to modern Word invention and changes in meaning	Expansion of Indo-European Borrowings from Latin American place names Relationships among people in Indo-European language family Word invention and changes in meaning
V. Language is made up of social, professional, and regional dialects which operate on various levels	Dialectal influences: Age, sex, non-native, region, profession Standard dialect: Subject-verb agreement Pronoun usage Troublesome verbs Modifiers Double negatives	Idiolect Levels of usage	Levels of usage Slang Substandard British English

PHILOSOPHY FOR THE LITERATURE CURRICULUM

Growth in literary skills is sequential and cumulative. Understanding of subject matter precedes sensitivity to form and style; analytical skill aids in developing discrimination in taste. Every expanding skill rests on a firm basis of comprehension and application of previous learning.

A well-planned program of literature consists of a judicious balance between writings of universally acknowledged merit and contemporary writings of literary merit (including student work) that offer insights into current problems and vital issues.

Literature helps an individual to mature by involving him in vicarious experiences of life. It brings out personal potentialities and leads him toward his full status as a human being.

The study of literature encompasses the humanistic dimension, genre, and multiple levels of meaning. The humanistic dimension deals with ideas that have engrossed men over the centuries: the relationship of man to himself, of man to his fellow man, of man to nature and environment, and of man to a supreme being. Genre contributes meaning to the work or controls the meaning of the work in special ways, so that the consideration of form in general and of forms in particular becomes a necessary part of the curriculum in literature. Meaning exists in a literary work on multiple levels, but no one meaning can be totally isolated from the other levels within a work.

GOALS

Every student should understand and appreciate literature for its humanistic values. He should develop, inductively, an awareness of his relationship to the spectrum of human experience, be familiar with the various genre, and recognize various levels of meaning.

ASPECTS OF LITERATURE

I. The Humanistic Dimension of Literature

The serious writer is concerned with the relationship of man to himself, to his fellow man, to nature and his environment, and to a supreme being. Each of these areas contributes to and interacts with the others to influence the character, desires, and aspirations of man. Separation of the areas simplifies analysis, promotes understanding, and facilitates teaching. It is essential to realize the inseparability of the four aspects of man's environment.

A. Man's relationship to himself

One of the most important relationships developed by the author involves man's awareness of himself - his strengths and his weaknesses, his triumphs and his failures, his actions and his inactions. How does

man react psychologically to intense isolation or extreme torture? How is he affected by environmental changes such as the movement from the country to the city? These are the kinds of questions the reader must attempt to answer within the limits of his personality and background.

B. Man's relationship to his fellow man

The conflict existing between individuals or between the individual and society is a dominant theme. If a reader brings some knowledge of the dynamics of social structure to his reading, he will better infer the concepts which are basic to a writer's thesis. A knowledge of culture as a determining factor which influences behavior and thought supplies a background which enables a reader to be sympathetic to values different from his own.

C. Man's relationship to nature and his environment

Concepts centering on man and his relationship to the physical world are developed by examining problems such as: What physical abilities enable man to adapt to conditions imposed by location? How does exposure to various physical conditions influence the growth of character and personality? Why do the effects of similar experiences vary from one individual to another? How has man through the ages viewed nature? More complex problems arise when the focus changes to that part of the physical world which is man's own creation. This part of the physical environment is frequently the subject of protest literature.

D. Man's relationship to a supreme being

For thousands of years man has sought answers to such questions as: How was the world created? Why are we here? Who am I? Man attempts to answer these questions by creating myths and by exploring his relationship to a supreme being through other literary types.

II. Genre

Genre distinctions are useful but rather arbitrary ways to classify literary works. The development of new forms together with important shifts in the bases of critical theory has altered the concept of genre. Genre is a category of artistic composition characterized by a particular style, form, or content.

III. Levels of Meaning

Meaning exists on primary and secondary levels in a literary selection. On the primary level, the reader is involved with understanding events, relationships among characters, and relationships between the character and his environment. On the secondary level, the reader must be aware of figurative language, tone, and theme.

ORAL READING

Oral reading by the teacher and the student is essential for promoting appreciation of literature and sensitivity to language. Though a student learns to read literature silently and though this is economical in terms of class time, oral reading can be a valuable experience which cannot be supplied by either the phonograph or the tape recorder.

LITERARY TERMS

The teacher at each grade level has a responsibility for making a student aware of literary devices where they are readily observable and significant to a work. What is important is the effectiveness of the technique on the total impact of the selection, not the term itself. Reinforcement in future selections will enable a student to see structural and stylistic elements as avenues to understanding and deeper appreciation of literature.

JUNIOR HIGH SCHOOL LITERATURE PREFACE

Although there should be consistency in the forms of literature to be covered, it is a basic assumption of the curriculum committee that there need not be consistency in the manner in which they are covered. The techniques to be used depend upon what is being taught. The competent teacher is expected to gain and maintain student interest by varying his procedures. Although literary genre is used as the basis for organization, a genre approach to literature does not exclude a thematic approach.

Literature selections listed meet general objectives and are not intended to confine the teacher by rigid requirements. It is assumed that the teacher will develop specific objectives for each selection. The intent of this curriculum is to stimulate the creativity of the individual teacher. Literature selections may differ from those indicated in the guide provided (1) that the selection is appropriate for that grade level, (2) that the selection is not reserved for another grade level, and (3) that the general objectives are met.

The treatment given literature throughout junior high school should emphasize enjoyment and understanding. For deeper appreciation, techniques and style should be presented as the need arises.

COMPOSITION

GRADE SEVEN

ORAL AND WRITTEN COMPOSITION: NARRATIVE

USE OF TOPIC SENTENCE

SKILL: The use in composition of the topic sentence - definition and placement

AIMS: To understand that the topic sentence is the controlling idea which states and limits the subject

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: SRA Narration Laboratory, Units 1, 2
Composition: Models and Exercises 7, (pp. 27-30)

SUGGESTIONS: The topic sentence states the main idea of a paragraph clearly. Use models to show that the topic sentence is the controlling idea which states and limits the subject.

The topic sentence should be the first sentence in all paragraphs at the seventh grade level. As it becomes evident at a later grade level that the student can competently handle the topic sentence, consideration will be given to relocating the topic sentence in the paragraph.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

USE OF RELATED DETAILS

SKILL: The use in composition of related details

AIMS: To understand that all details should expand and clarify the main idea

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS:

SRA Narration Laboratory, Units 2, 3
Composition: Models and Exercises 7 (pp. 49-69)
Modern Composition 1 (pp. 31-40, 132, 148, 149, 151)
The English Language 7 (pp. 47-57)
Language/Rhetoric 1 (pp. 205-214)

SUGGESTIONS: All details should expand and classify the main idea. Use specific nouns, vivid verbs, and action word modifiers.

Facts, examples, and incidents are the different kinds of details used in paragraph development.

A suggested assignment can be found in Modern Composition 1, page 151 "B."

Practice developing writing plans before assigning a paragraph. Culminate this activity by using these writing skills in writing paragraphs.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

USE OF COHERENCE

SKILL: The use in composition of coherence - time order, order of importance

AIMS: To understand that a time order is necessary to narration

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: SRA Narration Laboratory, Units 2, 3
Composition: Models and Exercises 7 (pp. 41-46)

SUGGESTIONS: The details in a coherent paragraph arranged in a logical, consistent, connected order.

Emphasis is given to time order because of stress given to narrative composition at this level.

Use models for class discussion before attempting individual writing.

Choose topics for writing practice which necessitate time order. Some suggestions for topics might be:

- A pleasant surprise
- An unpleasant moment
- A frightening experience

Scramble a paragraph and have students arrange in correct time order.

ORAL AND WRITTEN COMPOSITION: NARRATIVE — USE OF SETTING

SKILL: The use in composition of setting

AIMS: To recognize that narrative composition includes setting, conflict, climax, and conclusion

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: SRA Narration Laboratory, Unit 3

SUGGESTIONS: Because the setting sets the stage for the characters and action to come, emphasize familiarity and realism. Word choice should be the ordinary and should be specific.

ORAL AND WRITTEN COMPOSITION: NARRATIVE — USE OF CONFLICT

SKILL: The use in composition of conflict

AIM: To recognize that narrative composition includes setting, conflict, climax, and conclusion

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: SRA Narration Laboratory, Unit 7

SUGGESTIONS: In narration, one often builds a story around a problem. The conflict can involve man against man, man against nature (environment), or man against himself. Tension can be built as the plot develops. Remind the student to be certain that the conflict is believable.

ORAL AND WRITTEN COMPOSITION: NARRATIVE — USE OF POINT OF VIEW

SKILL: The use in composition of point of view

AIMS: To understand the first and third person point of view

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: SRA Narration Laboratory, Unit 4

SUGGESTIONS: Discuss first and third person point of view.

Prepare a paragraph in which you describe an event. Have students rewrite the paragraph from either first or third person point of view. Caution students to keep to one viewpoint.

ORAL AND WRITTEN COMPOSITION: NARRATIVE — USE OF DEVELOPMENT OF CHARACTERS

SKILL: The use in composition of development of character

AIMS: To understand the importance of making a character realistic

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS:
SRA Narration Laboratory, Unit 4
Composition: Models and Exercises 7 (pp. 73-83)
Language/Rhetoric 1 (pp. 269-285)

SUGGESTIONS: Questions similar to the following may be asked to help the student develop strong characterization within the composition:

Does he come alive because of what he does? What he says? How he appears?

Are his reactions realistic?

Have you placed your character in a logical setting?

Does he work at solving his own problems or is the solution too coincidental?

ORAL AND WRITTEN COMPOSITION: NARRATIVE

USE OF DIALOGUE

SKILL: The use in composition of dialogue

AIMS: To appreciate the effectiveness of dialogue in narration

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS:

SRA Narration Laboratory, Units 5, 6, 7
Composition: Models and Exercises 7 (pp. 93-101)
Roberts English Series 7 (p. 71)
Language/Rhetoric 1 (pp. 253-268)
The Macmillan English Series 7 (p. 243)

SUGGESTIONS: Effectiveness of dialogue may be measured by such questions as:

Is it natural and lively?
Does the dialogue fit the situation?
Does it help to bring the situation to life?
Is it informative?

After reading the poem "The Walrus and the Carpenter" (Roberts English Series 7, p. 71) write a dialogue patterning two human characters after the characters from the poem.

ORAL AND WRITTEN COMPOSITION: NARRATIVE

USE OF CLINCHER SENTENCE

SKILL: The use in composition of a clincher sentence

AIMS:

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS:
SRA Narration Laboratory, Unit 8
Composition: Models and Exercises 7 (p. 91, point #5)
Language/Rhetoric 1 (pp. 322-324)

SUGGESTIONS: The necessity of a summary depends on the purpose of the composition. Mainly, the conclusion should satisfy the audience. The clincher sentence could lend itself to reemphasis or tying up loose ends.

Prepare a model composition with the conclusion omitted. Have your students suggest an appropriate clincher sentence.

ORAL AND WRITTEN COMPOSITON: NARRATIVE — USE OF VARIETY IN SENTENCE STRUCTURE

SKILL: The use in composition of variety in sentence structure

AIMS: To understand the importance of variety in sentence structure

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: SRA Narration Laboratory, Unit 9

SUGGESTIONS: A sentence, first of all, should make the meaning clear. If variety in structure lends itself to smoothness and interest, it should be used. These types of variations can be practiced by students as they revise a given sentence:

- Relocation of modifiers
- Reversal of subject-verb pattern
- Appositives
- Relative clauses
- Dialogue

ORAL AND WRITTEN COMPOSITION: NARRATIVE — USE OF TRANSITIONS

SKILL: The use in composition of transition

AIMS: To understand the need for transitional devices

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS:
SRA Narration Laboratory, Unit 10
Composition: Models and Exercises 7 (p. 42)
The English Language 7 (pp. 195-197) Teacher reference

SUGGESTIONS: Become familiar with the various kinds of connectives and give attention to their providing variety in sentence structure.

Pronouns, repetition, time words and phrases (suddenly, next, in the first place) are good transitional devices.

ORAL AND WRITTEN COMPOSITION: NARRATIVE — PERSONAL AND IMAGINATIVE COMPOSITION

SKILL:

AIMS: To recognize that he already possesses an abundant stock of material on which to write, and to learn how to select from that stock that which will best serve his purpose

EMPHASIS: Although student involvement in descriptive and expository composition occurs at this level, it must be clearly understood that emphasis is on narrative composition.

INSTRUCTIONAL MATERIALS: Language/Rhetoric 1 (pp. 171-187, 316-337)
Roberts English Series 7 (pp. 104, 137, 276)

SUGGESTIONS: See section on "Creative or Imaginative Writing" in the philosophy section of this course of study.

Every effort should be made to preserve the student's enthusiasm for self-expression. Young people need to know how to release their emotions and to express their innermost feelings. They will have a variety of writing experiences, both prose and poetry, but the emphasis should be on writing about personal experiences and their reaction to the world around them.

Encourage students to keep a journal of exciting or depressing moments, key thoughts, and observations. Provide students with examples of the kinds of things that might go into a journal; use excerpts from The Diary of Anne Frank, Kontiki, etc. Require students to submit a minimum of one paragraph each month, using the journal as their source. These paragraphs are to be placed in their folders, evaluated but not graded, and kept in confidence.

Fables may be written after some are read and discussed in class.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE — CHARACTERIZATION

SKILL: The use of characterization in descriptive writing

AIMS: To learn the value of methods of close observation in looking for distinguishing features of persons or things

To learn the values of using well-chosen words to make distinctions that describe accurately

EMPHASIS: Description introduced at this level relates to the emphasis given to character and setting development in the narrative composition. Emphasis on specific details and vivid word pictures is essential.

INSTRUCTIONAL MATERIALS:

Composition: Models and Exercises 7 (pp. 73-83)
- nouns pp. 49-53
- adjectives pp. 54-59
- verbs pp. 60-63
- adverbs pp. 64-69

Language/Rhetoric 1, Chapters 17, 18, 19

SRA Narration Laboratory, Unit 4

SUGGESTIONS: Descriptions of characters are effective when specific word choices are made. Precise nouns help to make a character vivid and clear. Adjectives help to create sharp, accurate descriptions.

A person should be described so vividly that he could be identified in a crowd. Exercises in going from general to specific terms and vice versa are valuable. A student should be able to write both objectively and imaginatively. Stress the importance of the value of strong nouns and verbs over the use of too many modifiers.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE

SETTING

SKILL: The use of setting in descriptive writing

AIMS: To learn the value of methods of close observation in looking for distinguishing features of persons or things

To learn the values of using well-chosen words to make distinctions that describe accurately

EMPHASIS: Description introduced at this level relates to the emphasis given to character and setting development in the narrative composition. Emphasis on specific details and vivid word pictures is essential.

INSTRUCTIONAL MATERIALS:

The Macmillan English Series 7 (pp. 44-46)
Language/Rhetoric 1 (pp. 302-315)
SRA Narration Laboratory, Unit 3
Roberts English Series 7 (p. 158)
Modern Composition 1 (pp. 18-20)

SUGGESTIONS: Descriptions of settings are effective when specific word choices are made. Specific nouns, vivid verbs, and colorful modifiers should be recognized in models. Exercises in going from general to specific terms are recommended.

A student should create a setting so concretely and vividly that the audience feels himself in the role of the observer.

There should be an awareness of spatial order in presenting details of a setting.

Have students choose a familiar place - kitchen at home, hideaway, library - and write a vivid description of it. Organize the details in a spatial order - near to far, right to left, etc.

Without naming an object, create such an accurate picture in words that classmates can identify the object described.

ORAL AND WRITTEN COMPOSITION: DESCRIPTIVE

PERSONAL AND IMAGINATIVE COMPOSITION

SKILL:

AIMS: To learn the value of methods of close observation in looking for distinguishing features of persons or things

To learn the values of using well-chosen words to make distinctions that describe accurately

EMPHASIS: Description introduced at this level relates to the emphasis given to character and setting development in the narrative composition. Emphasis on specific details and vivid word pictures is essential.

INSTRUCTIONAL MATERIALS: Film: Dream of Wild Horses, Audio-Visual Office

SUGGESTIONS: See section on "Creative and Imaginative Writing" in the philosophy section of this course of study.

Every effort should be made to preserve the student's enthusiasm for self-expression.

To stimulate imaginative writing, students could have practice in creating imaginary, realistic details for a realistic situation. This might be an experience from their journals. The emphasis should be on personal experiences.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

FRIENDLY LETTER

SKILL: Writing a friendly letter

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS: Exposition introduced at this level relates to the emphasis given to the friendly letter.

INSTRUCTIONAL MATERIALS:
Macmillan English Series 7 (pp. 136-139, 143-149)
The English Language 7 (pp. 68-79)
Modern Composition 1 (pp. 101-108)

SUGGESTIONS: Review the five parts of a friendly letter. Content and form should be appropriate to the type of informal letter or social note.

Write thank you notes for Christmas and birthday gifts, bread and butter notes, invitations, acceptance, regret, and friendly letters, keeping in mind the audience:

To an adult member of the family
To an adult who is not a member of the family
To a friend of your own

Encourage letters of such quality that any one letter could be mailed.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — BOOK REPORT

SKILL: Writing a book report

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS: Exposition introduced at this level relates to the emphasis given to the book report.

INSTRUCTIONAL MATERIALS:

SUGGESTIONS: Book reports should relate to the composition concepts being taught at the time. For example, when characterization is being taught, choose and relate subject matter from a book of fiction or a biography. In biography, students may identify the character traits of the person and the contribution which made him famous.

Avoid stereotyped forms of book reports and limit the report to one or two paragraphs.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY — LIBRARY REFERENCE WORK

SKILL: Library reference work

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS: Exposition introduced at this level relates to the emphasis given to the library paper.

INSTRUCTIONAL MATERIALS:
Modern Composition 1, (pp. 259-279)
The Macmillan English Series 7 (pp. 161-164)
Librarian's orientation

SUGGESTIONS: The emphasis in library reference use at this level is on the following:

- Card catalog
- Reader's Guide
- Almanac
- Atlas
- Vertical file

These areas are reinforced in the curriculum of the Reading Department.

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

GIVING DIRECTIONS

SKILL: Giving directions

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS: Exposition introduced at this level relates to the emphasis given to giving directions.

INSTRUCTIONAL MATERIALS:

SUGGESTIONS: Remind the students that one of the most difficult kinds of explanation to give clearly is one in which you tell someone how to get to a certain place. Review the basic steps to follow when giving directions:

Start the directions from the place where the person seeking the information is.
Say "turn left" rather than east or west.
Mention any building or landmark that will serve as a guide.
Ask the person to repeat your directions to be certain that he really understands them.

Starting from the school, have a student give directions to members of the class on how to reach one of the following places:

his home
the senior high school
a church

Pretend that you are downtown and have been stopped by a stranger asking for directions to:

the public library
the county courthouse
the bus depot

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

EXPLAINING A PROCESS

SKILL: Explaining a process

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS: Exposition introduced at this level relates to the emphasis given to explaining a process.

INSTRUCTIONAL MATERIALS: The Macmillan English Series 7 (pp. 111-119)

SUGGESTIONS: Work in this area might be introduced by having one student explain the process he would follow in wrapping a Christmas gift. Have him read his directions to another student who will try to follow those directions in actually wrapping a package. After an assignment of this kind, students should arrive inductively at the conclusion that any clear explanation will involve the following:

A selection of processes which are not impossible to describe in words.
A clear understanding of the thing you are to explain.
The use of language that the audience will understand.
The use of accurate terms and figures. Don't guess.
The use of sketches, diagrams, or demonstrations whenever possible.
The use of comparisons that are familiar to the audience.

Although answers to what and who are important in explaining a process, emphasis is on the how. This question is answered in parts or steps which are related to each other chronologically.

Prepare two model explanations of the same process. What things made one explanation especially easy to follow?

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

ESSAY QUESTION

SKILL: Writing essay-type answers

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS: Exposition introduced at this level relates to the emphasis given to the essay question.

INSTRUCTIONAL MATERIALS:

SUGGESTIONS: Discuss concepts and skills involved in answering essay questions.

Structure essay questions which clearly give direction to the student's thinking and which are conducive to complete sentence answers:

Why did Ralph Moody's father make him go alone to the sheriff to explain his problem?

ORAL AND WRITTEN COMPOSITION: EXPOSITORY

PERSONAL AND IMAGINATIVE WRITING

SKILL:

AIMS: To learn the value of composing clear, logical, organized explanations

To understand that specific information is essential to an explanation

To learn that in good exposition information is carefully organized and presented in an interesting, informal way

EMPHASIS:

INSTRUCTIONAL MATERIALS:

SUGGESTIONS: See section on "Creative and Imaginative Writing" in the philosophy section of this course of study.

Every effort should be made to preserve the student's enthusiasm for self-expression. Young people need to know how to release their emotions and to express their innermost feelings. They will have a variety of writing experiences, but the emphasis should be on writing about personal experiences and their reaction to the world around them.

LANGUAGE

GRADE SEVEN

LANGUAGE

CONCEPT: Language is symbolic.

AIMS: To recognize that language is learned by imitation

To recognize that language is used intuitively, making it possible to generate new and complex sentences even at an early age

To identify concrete objects and abstract ideas

To identify visual and audible codes

To identify the theories of origin of language

To understand that elements of language such as productivity and displacement differentiate man's ability to communicate from animals' ability to communicate

EMPHASIS: The emphasis at this level is on how language is learned through the vocal and written symbol systems.

INSTRUCTIONAL MATERIALS:
Project English Unit 701
Introduction to the Study of Language
Project English Center, University of Minnesota
Linguistic Backgrounds of English, Set 2, #8 and #9
Film: Helen Keller in Her Story, Audio-Visual Office

SUGGESTIONS: Use The Miracle Worker from Project English 701 to show how language is learned. Elicit differences between concrete and abstract symbols. Show how codes are developed for different situations. Some examples are various visual aids, hand signals, invented alphabet, and sound signals such as fog horns and sirens. The meaning of a symbol is a matter of agreement.

Recognize that sounds and combinations are a primary code. Recognize that the alphabet and written words are a secondary code. Arrive inductively at the common elements of codes - encoder, message, decoder.

Write dialogue to explain an imaginary situation to your best friend. How would you explain the same incident to your parents or your principal?

Examine the language of teenagers in two novels. Compile a dictionary of slang expressions.

Reference to animal communication can be related to Scholastic Literature Unit: Animals.

LANGUAGE

CONCEPT: Language is a system.

AIMS: To pronounce and spell correctly the consonant and vowel sounds.

EMPHASIS: Review the consonant and vowel sounds of English and the ordinary ways of spelling them.

INSTRUCTIONAL MATERIALS: The Roberts English Series 7 (pp. 609, 17-18, 28-29)

SUGGESTIONS: Phonology is the component of grammar which describes the sound structure of the language and gives the rules for pronunciation. There are twenty-four consonant sounds in English. Various combinations of the alphabet letters are used for some of the sounds. Students should have practice with the pronunciations and spelling of the consonant and vowel sounds.

Blurring of sounds in rapid speech can leave out or change entire sounds and lead to confusion about spelling.

The spelling of some words require visual memory and writing practice as much or more than sound (uncommon combinations of letters in which one or more letters are silent, for many double letters, and for s sounds which can appear as c, s, sc, ss, and st).

LANGUAGE: GRAMMAR

SYNTAX
KERNEL SENTENCE

CONCEPT: Language is a system.

AIMS: To recognize that a kernel sentence is composed of two parts which function as the subject of the sentence and the predicate of the sentence

To recognize that there are two kinds of sentences - the kernel and the transformation - and that all transformations generate from kernel sentences

To recognize how different kinds of sentences generate from their basic components

EMPHASIS: Language has a system because the parts go together in an orderly and predictable way. Emphasize that grammar rules describe how language operates, but do not tell us what to do. Grammar should never mean usage.

On the seventh grade level emphasis will be on the complete understanding of the kernel sentence made up of a noun phrase functioning as the subject and a verb phrase functioning as a predicate.

The noun phrase functions covered in seventh grade areas:
- subject
- complement following a form of be
- object of the preposition
- object of the transitive verb

The verb phrase rule covers the following aspects:
- auxiliary + be + noun phrase
- auxiliary + be + adjective
- auxiliary + be + adverbial of place
- auxiliary + V intransitive + adverbial of manner
- auxiliary + V transitive + noun phrase + adverbial of manner

INSTRUCTIONAL MATERIALS: Roberts English Series 7 (p. 5)
Language/Rhetoric, Chapters 1, 2

SUGGESTIONS: The kernel sentence is recognized as the basis for transformational grammar. It is an active, positive, declarative sentence with little modification.

The rule S $\longrightarrow$ NP + VP means that a sentence is made up of a noun phrase that functions as the subject and a verb phrase that functions as the predicate.

Recognize at this point, through the use of models and through

the scrambling of the natural order of a sentence, that sentences have an internal structure. Recognize the closer relationship of some words to each other than to other words in a sentence. This can be graphically shown through drawing simple trees of derivation.

The phrase structure rules must be taught in a specific order as each rule builds on and extends the application of previous rules. In order to understand the components of noun and verb phrases, further definitions show how larger parts of the sentence are related to smaller parts and how these smaller parts are related to even smaller parts.

Brackets or parentheses indicate that the enclosed items are not always necessary, or that there is a choice to be made. A phrase ending in a plus sign means that the rule is incomplete and that the expanding element will be added later.

LANGUAGE: GRAMMAR

SYNTAX
KERNEL SENTENCE: NOUN PHRASE RULES

CONCEPT: Language is a system.

AIMS: To recognize that a kernel sentence is composed of two parts which function as the subject of the sentence and the predicate of the sentence

To recognize that there are two kinds of sentences - the kernel and the transformation - and that all transformations generate from kernel sentences

To recognize how different kinds of sentences generate from their basic components

EMPHASIS: The noun phrase functions covered in seventh grade areas:
- subject
- complement following a form of be
- object of the preposition
- object of the transitive verb

INSTRUCTIONAL MATERIALS: Roberts English Series 7 (pp. 26-27, 37, 48-50, 56-57, 72-73, 81)
Language/Rhetoric I, Chapters 3 through 5

SUGGESTIONS: The noun phrase rules should be taught in the following order:

noun phrase ——— (determiner
(proper noun
(personal pronoun
(indefinite pronoun

determiner ——— article +

article ——— (definite
(nondefinite

nondefinite ——— (a (an)
(some
(null

common noun ——— (count + (plural)
(noncount

Emphasize the difference between structure and function. Noun phrase and verb phrase are terms for structure. Subject and predicate are terms for functions of structure.

In identifying personal pronouns, indicate only subject forms. The object and forms are not other sets of pronouns but different forms of the subject pronouns.

The twelve indefinite pronouns should be learned. See page 73 of Roberts English Series.

The null article makes it unnecessary to have a fifth kind of noun phrase such as "common noun alone."

The functions of the noun phrase emphasized at the seventh grade level are subject, following a form of be, object of the preposition, object of the transitive verb.

The morphology rules for nouns (plural and possessive) would logically be taught in conjunction with the noun phrase.

LANGUAGE: GRAMMAR

SYNTAX
KERNEL SENTENCES: VERB PHRASE RULES

CONCEPT: LANGUAGE IS A SYSTEM.

AIMS: To recognize that a kernel sentence is composed of two parts which function as the subject of the sentence and the predicate of the sentence

To recognize that there are two kinds of sentences - the kernel and the transformation - and that all transformations generate from kernel sentences

To recognize how different kinds of sentences generate from their basic components

EMPHASIS: The verb phrase rule covers the following aspects:
auxiliary + be + noun phrase
auxiliary + be + adjective
auxiliary + be + adverbial of place
auxiliary + V intransitive + (adverbial of manner)
auxiliary + V transitive + noun phrase + (adverbial of manner)

INSTRUCTIONAL MATERIALS: Roberts English Series 7 (pp. 83-87, 93-96, 105-106, 121, 127-128, 151)
Language/Rhetoric I, Chapters 6-11

SUGGESTIONS: The verb phrase rules should be taught in the following order:

verb phrase ——— auxiliary + (be + (noun phrase / adjective / adverbial of place / verbal)

be ——— am, is, are, was, were

verbal ——— (intransitive verb / transitive verb + noun phrase) + (adverbial of manner)

The rules for the auxiliary in all its aspects are covered in the next section.

Have much practice in the recognition of structures following a form of be. Students could originate examples.

Verbal is the name for those verb phrase structures which contain verbs rather than the forms of be.

The rule for the adjective is simply: An adjective is a word like handsome, friendly, long, helpful.

The seem and become verbs are covered at a later grade level and are not classed with the be forms nor are any of them called linking verbs.

Much practice in the recognition of transitive and intransitive verbals should be given.

Compile a list of adverbials of manner.

LANGUAGE: GRAMMAR

SYNTAX
KERNEL SENTENCE: AUXILIARY

CONCEPT: Language is a system

AIMS: To recognize that a kernel sentence is composed of two parts which function as the subject of the sentence and the predicate of the sentence

To recognize that there are two kinds of sentences - the kernel and the transformation - and that all transformations generate from kernel sentences

To recognize how different kinds of sentences generate from their basic components

EMPHASIS:

INSTRUCTIONAL MATERIALS: Roberts English Series 7 (pp. 83-87, 96, 97, 118-121, 151-153, 159, 161, 181-183, 204-205)
Language/Rhetoric 1, Chapters 7-10

SUGGESTIONS: The rule for the auxiliary is:

Aux ——— tense + (modal) + (have + participle) + (be + ing)

Emphasize that there are only two tenses in transformational grammar - present and past. Tense and time are not synonymous. The auxiliary always contains the tense (present or past) which is the first element of every verb phrase. Sometimes the auxiliary is optional as indicated by parenthesis. If it is used, it follows the tense in the auxiliary. Use exercises to show that any items in parentheses may occur and any combination of them may occur. They must, however, come in the stated order:

tense + M
tense + have + participle
tense + be + ing
tense + M + have + participle
tense + M + be + ing
tense + have + participle + be + ing
tense + M + have + participle + be + ing

The five present tense forms of the modal are: can, may, shall, will, and must. All but must have a past tense form: could, might, should, and would.

In the have + participle form, has and have are the present tense forms and had is the past tense form. These are used to express

time which in traditional grammar is called the present perfect and past perfect tenses.

In traditional grammar the ing verb form is called the present participle. It is simply called the ing form of the verb in transformational grammar.

The verb inflectional morphemes should logically be taught as each related aspect of the auxiliary is introduced.

LANGUAGE: GRAMMAR

SYNTAX
TRANSFORMATIONS

CONCEPT: Language is a system.

AIMS: To recognize that there are two kinds of sentences - the kernel and the transformation - and that all transformations generate from kernel sentences

To recognize how different kinds of sentences generate from their basic components

EMPHASIS:

INSTRUCTIONAL MATERIALS: Roberts English Series 7

Passive Transformation pp. 172-174, 181-183, 190-192, 196-197
Possessive Transformation pp. 306-309
Yes-No Transformation or Question Transformation pp. 361-362
Comparison Transformation pp. 359-360

SUGGESTIONS: All sentences which are not kernel sentences are transformations. The expansion or rearrangement of a kernel sentence or a deletion of a part of it is permitted through the application of transformation rules.

1. Passive Transformation: This is a single base transformation where a kernel sentence is altered using the following rule:

$$NP_I + Aux + V_T + NP_2 \text{ —— } NP_2 + Aux + be + part. + V_T + (by + NP_I)$$

Students should be shown the application of the rule but those who find difficulty with the formula will be able to see what happens when examples like the following are used:

Bob built a trailer.
The trailer was built by Bob.

2. Possessive Transformation: This is a double base transformation where the ideas from the insert and the matrix sentence are put together. Have students work from sets of insert and matrix sentences to get the possessive transformation.

Write the morpheme strings for the insert and matrix sentences to show that the insert sentence always contains have (has, had) and that the matrix sentence must contain the definite article (the).

Much practice in writing possessives is recommended. Relate this to the study of inflectional morphemes for forming possessives of nouns.

3. Negative Transformation: This is covered in the sixth grade in Roberts complete course. When students have not had it in elementary school, the concept is introduced in seventh grade. Information may be found in the review section for seventh grade, page 360.

Use models and provide exercises to show that when the verb phrase begins with a modal, a form of be, or a form of have, we make the sentence negative by putting not after the modal, be, or have.

modal: Jack could sing. —— Jack could not sing.
be : She is tall. —— She is not tall.
have : He had flown. —— He had not flown.

From sets of examples have students recognize that when the predicate begins with a verbal, a form of do and not are placed before the verb.

Teach the contractions formed by contracting forms of have, be, and do with not.

is + not —— isn't
was + not —— wasn't

4. Yes-No Tranformation: Using modals, have students recognize that a statement is made into a question by changing the positions of the subject and a following tense + be:

Statement Question
Alice + pres + be + tell —— pres + be + Alice + tall

The same can be done with tense and have or tense plus modal:

Ed + past + may + leave —— past + may + Ed + leave

Through models have students recognize that if the predicate begins with tense and verb, only the tense reverses with the subject and that do is placed after the tense to express tense and leave the verb where it is:

Mary + past + weep —— past + do + Mary + weep
(Mary wept) (Did Mary weep)

5. Comparison Transformation: We compare the description of two things by adding the er morpheme to an adjective and using than:

Jack is happy.) Bob is happy + er + than + Jack
Bob is happy.) is happy.
Bob is happier than Jack is.
Bob is happier than Jack.

Unlike the two simple sentences we started with, the final result is a complex sentence.

LANGUAGE: GRAMMAR

SYNTAX
MORPHOLOGY: INFLECTIONAL MORPHEMES

CONCEPT: Language is a system.

AIMS: To identify the eight inflectional morphemes

To identify derivational morphemes and to apply this knowledge to word building, word class recognition, and spelling

EMPHASIS:

INSTRUCTIONAL MATERIALS: Roberts English Series 7

Plurals pp. 39-40, 49, 51-52, 58, 74
Possessives pp. 51-52, 58, 74
Comparitive, Superlative pp. 107-109
Present tense pp. 51-52, 58-59, 74
Past tense pp. 51-52, 58-59, 74
Participle pp. 51-52, 58-59, 74
ing pp. 51-52, 58-59, 74, 204-205

SUGGESTIONS: Care should be taken not to confuse morphemes and syllables. A morpheme is a word or a part of a word that expresses a meaning, while a syllable is a portion of a word centering on a vowel sound.

The difference between inflectional morphemes and derivational morphemes should be shown. Show that inflect means "to bend." Consequently the addition of an inflectional morpheme does not change the class of the word (noun + plural —— noun) or the meaning of the word other than to mean more than one of the same kind (boy + pl —— boys). A derivational morpheme, on the other hand, generally changes the class of a word (adjective + ly —— adverb) and also the meaning to a certain degree.

Use models of morpheme strings and develop exercises which will give necessary practice in order to understand the following eight inflectional morphemes:

noun morphemes	plural
	possessive
verb morphemes	present
	past
	participle
	ing
adjective morphemes	comparative
	superlative

Noun and adjective inflectional morphemes are always indicated <u>after</u> the word in the morpheme string

(boy + plural)
(tall + comparison)

Verb inflectional morphemes are always indicated <u>before</u> the verb base word in the morpheme string (<u>past</u> + <u>walk</u> —— <u>walked</u>).

Have students write sentences from given morpheme strings and vice versa; write the morpheme strings for given sentences.

LANGUAGE: GRAMMAR — SYNTAX
MORPHOLOGY: DERIVATIONAL MORPHEMES

CONCEPT: Language is a system.

AIMS: To identify the derivational morphemes and to apply this knowledge to word building, word class recognition, and spelling

EMPHASIS:

INSTRUCTIONAL MATERIALS: Roberts English Series (pp. 51, 121, 129, 140, 225-226, 323-325)
Steps to Better English, Chapters 1-5

SUGGESTIONS: Emphasize that derivational morphemes usually change the words from one class to another and that morpheme endings help in recognizing the classification of the word.

Emphasize that with the learning of base words plus a derivation system we are able to multiply our vocabularies extensively.

In exercises in word building and defining, use knowledge of roots and affixes.

The following derivational morphemes are to be studied at seventh grade level:

Roots:	act	port
	script	ject
	graph	fact (fac, fect, fic)
	duct	view
	vis	cap (capt, cip)
	aud	mural
	mis (mit)	
Combining Forms:	manu	
	auto	
	bio	
Prefixes:	re	sub
	un	trans
	in (il, ir, im)	dis
	pre	inter
	post	intra
	extra	con (com, col)
	ex	
Suffixes:	able (ible)	ful_2
	ance (ence)	ic (ical)
	ant (ent)	less
	cy (ly)	ly_1
	en	ly_2
	er	ment
	ful_1	ness

LANGUAGE: GRAMMAR — SEMANTICS

CONCEPT: Language is a system.

AIMS: To understand that semantics is a study of meanings that deals with the relationship between words and what they refer to

EMPHASIS: At this level, emphasis should be on a word relationship to other words in a sentence in order to have meaning. There should be a recognition of words meaning different things depending on context and a person's experience.

INSTRUCTIONAL MATERIALS:
The Roberts English Series 7 (pp. 54, 60, 71, 91, 125, 136, 148, 225)
Macmillan English Series 7 (pp. 1-23, 33-34)
Linguistic Backgrounds of English, Group 1, #5
Linguistic Backgrounds of English, Group 2, #7

SUGGESTIONS: Words in themselves have no meaning. The meaning depends on what is referred to by the words. The meaning of a symbol is a matter of agreement. If sender and receiver cannot agree on referents or they are discussing things at different levels, then communication is poor or non-existent. The word run has many different meanings. Students should recognize that the conventional definition of a word can frequently be determined only after a careful examination of its use in the sentence.

Words also have connotative meanings. A woman might be referred to as a kitten but not as a cat. Words like kitten and cat when applied to a person mean totally different things than if applied to animals that bear those names. People associate certain meanings with such words.

What meanings do students associate with the following words: chicken, rat, lamb?

It is difficult to place this important aspect of grammar under one definite concept of the language; therefore, it is quite possible for the teacher to bring in materials on semantics under the concepts that language is symbolic or that language operates on various levels.

LANGUAGE MECHANICS

CONCEPT: Language is a system.

AIMS: To apply correctly concepts of capitalization and punctuation

To spell correctly words in one's vocabulary

EMPHASIS: Emphasis should be on the clarification that mechanics gives to sentence meaning rather than on mere rule learning.

INSTRUCTIONAL MATERIALS:
The Roberts English Series 7 (pp. 330-341)
Macmillan English Series 7 (pp. 387-395, 403-421, 424-425)
Basic Spelling Goals 7
Pollock Spelling List (see English Department chairman)
Punctuation Pointers, Chapters 1,2,3,9 (Other chapters are reserved for other grade levels.)
Language/Rhetoric I (pp. 376-393)

SUGGESTIONS: Mechanics is part of the writing system. Reinforce capitalization of:
- the first word of a sentence
- proper nouns
- the pronoun "I"
- the first word and all nouns in the greeting of a letter and first word in complimentary close
- the word God, references to the Deity, and the Bible

Teach capitalization of:
- the first, last, and all important words of a title
- the first word of a direct quotation
- the names of school subjects that are made from proper nouns
- the first word in every complete line of poetry
- appropriate abbreviations and initials
- the words North, South, East, and West if they refer to sections of the country
- such words as mother and father when these words are used as names
- proper adjectives

Reinforce concept of punctuation that refers to:
- end punctuation
- periods after abbreviations and initials
- salutation and complimentary close of a friendly letter
- apostrophe in contractions

Teach punctuation of:
- commas used with introductory words, elements in a date or address, direct address, appositive, direct quotation, compound sentence, interrupters, and to avoid confusion
- quotation marks to show exact words of a speaker and to enclose titles of short poems, songs, plays, etc.

the apostrophe to show possession and to show plural form of letters and numbers
the hyphen to divide words into syllables at the end of a line, to divide some compound words, and to divide compound numbers between twenty-one and ninety-nine
the colon before a long series or list and to express time
underlining titles of books, newspapers, magazines, etc. (italics)

Review the concepts of spelling and such basic rules as ei-ie, spelling the plural of nouns, and words ending in y (change the y to i before a suffix).

Seventh grade students should learn to spell the words on the Pollock Spelling List. Emphasis should be placed on homonyms, other troublesome words, and both the phonology and morphology sections in Roberts. Encourage students to keep individual lists of troublesome words. Students are to be held responsible at all times for the correct spelling of words in their vocabulary.

LANGUAGE

CONCEPT: Language is speech.

AIMS: To use language effectively in speaking

To improve the basic skills of pitch, volume, speed, and stance

EMPHASIS: Emphasis at seventh grade is on acquiring oral skills that students need which will enable them to succeed in communicating with others and to continue to develop and refine those skills.

INSTRUCTIONAL MATERIALS: Macmillan English Series 7 (pp. 205-227)

SUGGESTIONS: Maintain a balance among the study of principles to be learned, application of those principles in practice, and analyses of the practice.

Effectiveness in oral communication is a result of constant practice in such areas as class discussions, making announcements, committee reports, panel discussions, individual reports, and choral reading.

Class discussion on pitch, volume, speed, and stance will help the student become a more effective speaker and should precede an oral assignment.

Organization of the subject matter for a speech is comparable to the organization of written composition. (See composition section of this guide.)

Students should recognize the difference between a passive process of "sitting back and listening" and the active process of hearing, understanding, evaluating, and responding.

Self-evaluation when using ITV is beneficial.

LANGUAGE

CONCEPT: Language has a traceable history and is constantly changing.

AIMS: To learn how languages have influenced the growth and development of English

To understand why the English language is constantly changing

To learn the value of the dictionary and refine the skill of using it

To learn that etymologies are one aspect of dictionary information that can be helpful in literary understanding

EMPHASIS: Emphasis at this level is on tracing the growth and development of English and using the dictionary as a practical tool.

INSTRUCTIONAL MATERIALS:
Roberts English Series 7 (pp. 18, 41, 88, 116, 141, 183, 216, 248, 309, history of language) (pp. 24-25, 60, 92, dictionary)
Macmillan English Series 7 (pp. 27-39, dictionary)
Linguistic Backgrounds of English, Group 1, #1, #2

SUGGESTIONS: There are nine lessons on the history of language in Roberts English Series 7 which trace English back to the Indo-European language and show the growth of English among the languages spoken on our planet.

Relate the dictionary work to the sections on symbolism and system covered earlier in this section to show what words are, how they are formed, and what they mean.

The dictionary as a tool gives:
- spelling
- pronunciation
- most common meaning if there is more than one definition
- information on origin of words
- syllabication
- aids such as maps, charts, diagrams, and using the word in a sentence to show meaning
- function of a word in the sentence
- plurals of nouns
- participle forms of verbs
- comparative and superlative degrees of adjectives
- restrictive labels such as dialectal level of a word (slang, colloquial, archaic, poetic)

Use nonsense words to show that a word has no meaning until people have given it a meaning. The teacher may wish to use Lewis Carroll's "Jabberwocky."

Etymologies make us aware of the flow of the meaning of a word. It tells us how the word came to mean what it now means by telling us how the word has been used.

Determine the etymology of the words extra and legal.

Find the earliest English form and its meaning in each of the following words: dream, road.

The following words came to English from what other languages: cafe, kindergarten, potato, tea, mosquito, umbrella

When an etymology is not given for an entry word, where else could you look?

Discuss the differences between abridged and unabridged dictionaries.

LANGUAGE

CONCEPT: Language is made up of social, professional, and regional dialects which operate on various levels.

AIMS: To recognize dialectal differences and levels of usage

EMPHASIS: Dialectal influences introduced at this level are age, sex, non-native, regional, and professional-occupational.

INSTRUCTIONAL MATERIALS:
Roberts English Series 7 (pp. 18-19)
Language/Rhetoric 1, Chapter 12
Scholastic Literature Unit: Animals

SUGGESTIONS: A language is a collection of dialects.

A deeper appreciation of a language is felt when one can recognize dialectal differences and levels of usage. Discuss dialectal influences recognized at this level: age, sex, non-native, regional, professional-occupational.

Emphasize that two persons not understanding each other are speaking different languages. Two people speaking differently but understanding each other are speaking dialects.

Standard dialect (usage) to be covered in seventh grade:
- subject-verb agreement
- pronoun usage (subject, object, after "be")
- troublesome verbs
- modifiers (comparison, good and well)
- double negatives

LITERATURE

GRADE SEVEN

LITERATURE — SHORT STORY

CONCEPTS:
The short story is read for enjoyment and information.
The short story is designed to be read at one sitting.
The short story has a definite structure.
The short story may reveal man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.

AIMS:
To recognize that simple plot structure includes setting, conflict, climax, and conclusion

To recognize that focus is on a chief character who is faced with a critical situation

To recognize that as a character works at solving the conflict, the reader sees not only the type of character he is (character portrayal), but also the type of character he becomes (character development)

To become aware of dialect, symbolism, and figures of speech

To recognize point of view and the effect on the reader

EMPHASIS:
It is suggested that approximately three to four weeks be devoted to the short story and any related composition assignments.

INSTRUCTIONAL MATERIALS:
The selections listed under each source are reserved for this grade level. See preface.

Scholastic Literature Unit - Animals
"You've Got to Learn," Murphy
"Escape," Balch
"Eagle from the Sea," Beachcroft
"Back in the Saddle,"
Other selections

Scholastic Literature Unit - High Adventure
"The Great Gulliver," Dyer
"John Colter's Race for Life," McCall
"Alligator Hunt," White
Other selections

Adventures for Readers, Book I (Laureate Edition) Harcourt, Brace and World, Inc.
"Old Ben," Stuart
"The Runner," Annixter
"I Meet the Sheriff," Moody
"Rikki-Tikki-Tavi," Kipling
"The Nightingale," Anderson
"Rip Van Winkle," Irving
"The Cat and the Pain Killer," Twain
"Snapshot of a Dog," Thurber
"Christmas Carol," Dickens

Literature I, Holt, Rinehart, and Winston, Inc.
"The Gift," Steinbeck
"The Old Demon," Buck
"The Fifty-first Dragon," Brown
"The Flying Machine," Bradbury
"Locomotive 38," Saroyan
Worlds of Adventure, American Book Company
"Lobo, the King of Currumpaw," Seton
"Caught in a Blizzard," Wilder
Other selections
IMC
"Gift of the Magi," O. Henry
"Rip Van Winkle," filmstrip
AV
The Great Adventure, film (rental)
The Christmas Carol, Dickens, film (AV office)

SUGGESTIONS: It is suggested that selections of representative authors be used in addition to stories from either the Animal Unit or High Adventure Unit.

Limit the number of literary principles taught in any one story.

Students should understand that conflicts in the plot structure involve man against man (or creature), man against nature (environment), and man against himself; suspense is created through the uncertainty of the character's ability to solve the problem.

Show the relationship between plot development and character development. The author has the character do certain things or causes things to happen to him in order to advance the story. Notice the method by which the author shows character - appearance, actions, thoughts, and words. (See the section on character development in the composition section of this guide.)

Write a paragraph tracing a character's development in a particular story.

Find examples and reasons for dialect in a particular selection. (age, region, occupation, sex, foreign influence)

Note the author's use of vocabulary to create suspense and mood.

Show that symbolism is an effective way of giving form and substance to intangibles. Distinguish between universal symbolism and special symbols in context.

Using clues from the story, write a paragraph describing a minor character.

Write a different ending to a selection.

Rewrite a section of the story from a different point of view.

LITERATURE NOVEL

CONCEPTS: The novel has a more complex structure than the short story.
The novel should be read for enjoyment and information.
The novel is a work of narrative prose fiction that is usually too long to be read at a single sitting.
The novel reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.

AIMS: To understand that the novel involves secondary conflicts in plot development

To recognize that there is complexity in character development

To become aware of characteristics that the novel has in common with other literary forms

EMPHASIS: It is suggested that approximately two weeks be devoted to the novel and any related composition assignment.

INSTRUCTIONAL MATERIALS: The selections listed under each source are reserved for this grade level. See preface.

Scholastic Literature Unit - Animals
- Rascal, North
- Spurs for Suzanna, Cavanna
- Irish Red, Kjelgaard
- National Velvet, Bagnold

Scholastic Literature Unit - High Adventure
- The Man Who Never Was, Montagu
- Mystery of the Mooncusser, Jewett
- Candy Stripers, Wyndham
- Treasure Island, Stevenson
- Valiant Companions, Waite

IMC
- Old Yeller, Gipson
- Incredible Journey, Burnford
- Johnny Tremain, Forbes
- The Yearling, Rawlings
- Treasure Island, Stevenson (record)

AV
- Johnny Tremain (rental)
- Incredible Journey (rental)
- The Yearling (rental)
- Old Yeller (rental)

SUGGESTIONS: Time will probably permit the reading of only one novel as the basis for class discussion pertaining to structure and character development. The reading of additional novels will be optional with each student.

Different novels may be selected by small groups of students and group discussions can evolve from those selections.

Discuss characteristics that the novel has in common with other literary forms. Students, for example, may be introduced to fictional characters interacting on one another in some meaningful way in the novel, short story, drama, and narrative poetry.

Have the students select one character from the novel and trace the character's development from the beginning of the story to the end. Show that this development is a result of something that the character experienced or learned.

Write a comparison paper on the similarities or differences between two characters.

Using an appropriate selection, develop an idea such as: Animal families are like human families because the parents protect their young.

See written composition suggestions under the short story section which would apply to the novel.

LITERATURE — POETRY

CONCEPTS:

Poetry should be read for enjoyment.
Poetry is written to be read aloud.
Poetry is one way man expresses his emotions.
Poetry takes many different forms.
Poetry contains a variety of figurative language and symbolism.
The conciseness of poetry is part of its beauty.
Poetry reveals man's relationship to himself, to his fellow man, nature and environment, and/or a supreme being.

AIMS:

To recognize that much meaning and feeling can be compressed into few words

To be able to listen to poems for enjoyment and meaning

To develop the ability to move from the concrete to the abstract (literal meaning to the extended meaning)

To identify a metaphor and a simile

To find in poems about animals, birds, reptiles, fish and insects characteristics similar to those of human beings

To recognize the characteristics of narrative and lyric poetry

To increase self-understanding through identification with the poet's point of view

To recognize haiku and the limerick as special forms of poetry

EMPHASIS:

It is suggested that approximately two to three weeks be devoted to poetry.

Poetry can effectively be taught in relation to other areas of study; for example, animal poetry as it relates to the literature theme on animals, and narrative poetry as it relates to the concept of narrative writing.

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. See preface.

Adventures for Readers, Book I (Laureate)
"Sir Patrick Spens," Noyes
"The Wreck of the Hesperus," Longfellow
"The Highwayman," Noyes
"The Children's Hour," Longfellow
"The Walrus and the Carpenter," Carroll
"The Runaway," Frost
"June," Lowell

"The Road Not Take ," Frost
"Annabel Lee," Poe
"In Flanders Field," McCrae
"Trees," Kilmer

Literature I

"The Pied Piper of Hamelin," Browning
"Lord Randall" ballad
"Bishop Hatto," Southey
"Barbara Allen's Cruelty" ballad

Scholastic Literature Unit - Animals

"The Bronco That Would Not Be Broken," Lindsay
"The Ballad of the White Stallion," Lewis
"Animals," Whitman

IMC

Creatures in Verse (with teacher's manual)
Records: "Many Voices"
"Fun Makers"
"Poet's Gold"

AV

"Haiku," Henk, Newenhouse (Stanton Film)

SUGGESTIONS: Introduce poetry for enjoyment. Assume that the student must care for poetry before wanting to examine it for its complexities. Do not overteach.

Emphasize the fact that poetry is sound, and encourage reading aloud - teacher reading, pupil reading, and choral reading.

The teacher should not insert his personality between the poem and the student. Allow the student to develop his own taste by looking at a poem for what it says. A memorable poem often depends upon contrast for effect (such as the contrast between loneliness and companionship, or sunlight and shadow).

Poetry is most rewarding when not taught as a unit. Relating selections to other units (Creatures in Verse to Animal Unit, for example) helps retain freshness in perspective. Narrative poetry could be correlated to narrative writing and short story structure.

Allow memorization to be optional but help the student to realize the advantages of memorization.

Folk music is poetry. Using examples of popular folk music is a natural first step leading to a study of the ballad. The ballad form is primarily concerned with action rather than setting, characters, or theme. The action usually involves a single situation with the same level of tension throughout. It is similar to presenting only the final act of a play.

A poet may borrow an idea of a poet from an earlier period. Show this by reading "Bishop Hatto" before reading "The Pied Piper of Hamelin" and "Sir Patrick Spens" before "The Wreck of the Hesperus."

The student should understand that with every additional reading of a poem he may become aware of things he did not realize were there before.

Point out the widespread use of imagery, metaphor, and simile in poetic forms.

Paraphrase a poem into a short story or other forms of prose. What does the paraphrase lack that the original poem had?

Assigning the writing of poetry can develop negative feelings toward it. However, the option of writing peotry can prove to be a most satisfying, creative experience. Haiku can be a successful experience at this level because of its simplicity and highly structured form.

LITERATURE

DRAMA

CONCEPTS:

Drama is to be read for enjoyment.
Drama is one of the earliest forms of literature.
Drama allows us to interpret the lives and times of mankind.
Drama reveals man's relationship to himself, his fellow man, nature and environment, and/or a supreme being.
Reading drama requires special skills. In plays, the story is told entirely through the conversation and actions of the characters.

AIMS:

To introduce drama as a literary form

To understand the importance of imagination in drama

To become familiar with elementary terms in drama

EMPHASIS:

It is suggested that approximately two weeks be devoted to drama.

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. See preface.

Worlds of Adventure
- "Homework," Miller
- "The Boy Patriot," Henry, Lynch
- "A Christmas Carol," Dickens

Adventures for Readers, Book I (Laureate)
- "Inside a Kid's Head," Laurence, Lee
- "Ghost in the House," Miller
- "The Laziest Man in the World," Barnouw
- "The Big Wave," Buck
- "Penicillin and Company," Feld

IMC
- The Miracle Worker, Gibson
- "How to Read and Understand Drama" sound filmstrip

SUGGESTIONS:

Relate The Miracle Worker to the linguistic unit described in the section on language in this guide.

Drama should be read aloud for enjoyment and appreciation of the student's identification of himself with characters portrayed.

Discuss stage terms such as: cue, prompter, narrator, musical bridge, ad lib, fade-in, fade-out.

LITERATURE — BIOGRAPHY

CONCEPTS:

Biography gives insights into personal experiences.
Biography satisfies curiosity about mankind.
Biography records individual achievement and contribution to society.
Biography aids in discovery of character elements which contribute to success and satisfaction in life.
Biography helps one to gain knowledge about the personal lives of great figures in history and literature.
Biography helps one to understand people of times and backgrounds different from his own.
Biography enables one to discover keys to success in some particular field of interest.

AIMS:

To become familiar with outstanding people of the past and present.

To appreciate the significance of these lives as one relates successes and failures to his life

EMPHASIS:

It is suggested that approximately one week be devoted to biography.

INSTRUCTIONAL MATERIALS:

The selections listed under each source are reserved for this grade level. See preface.

Worlds of Adventure
- "Three Kidnapped Daughters," Bakeless
- "Heart's Blood," Peattie
- Other selections

Adventures for Readers, Book I (Laureate)
- "Child Pioneer," Morrow
- "A Miserable Merry Christmas," Steffens
- Other selections

Scholastic Literature Unit - High Adventure
- Valiant Companions, Waite
- Nellie Bly, Reporter, Baker

IMC
- The Story of My Life, Helen Keller
- The Miracle Worker, Gibson

SUGGESTIONS:

The Story of My Life, by Helen Keller, is the basis of the linguistic unit described in the section on language in this guide.

Drama, language, and biography may be tied together in the reading of the play The Miracle Worker.

Read and discuss these lines from Longfellow's poem, "Footprints

on the Sands":

"Lives of great men all remind us
We can make our lives sublime
And, departing, leave behind us
Footprints on the sands of time."

A discussion concerning qualities commonly possessed by people students have read about will help focus pupils' attention on the motivating question: What makes a person great?

In reaching success had the subject received help and encouragement from others such as parents, teachers, or others in his field of interest? Pupils can suggest people who have influenced their own lives.

Does the author make the biography true to life by including the setbacks as well as the accomplishments of the subject?

What is the subject's outstanding contribution to mankind?

Some students may find it of value to read two biographies of the same person in order to recognize such things as difference of emphasis and possible bias.

LITERATURE — OTHER NON-FICTION

CONCEPTS: Nonfiction is informative.
Nonfiction demands reading with perception.
Fact can be just as interesting as fiction.

AIMS: To understand that non-fiction is concerned with real people, real places, and actual events

To become aware of the different kinds of non-fiction

To develop an understanding of our place in the world of reality

EMPHASIS: There should be no particular emphasis on non-fiction other than biography at the seventh grade level. If time permits, students should be exposed to non-fiction articles.

INSTRUCTIONAL MATERIALS: The selections listed under each source are reserved for this grade level. See preface.

Worlds of Adventure
- "Shark Close-ups," Cousteau
- "Atoms for Peace" condensed from Senior Scholastic article
- Other selections

Adventures for Readers, Book I (Laureate)
- "A Word of Advice," Keller
- "Flight to the Moon," Clarke
- "Ordinary Water is Extraordinary," Hamilton
- Other selections

Scholastic Literature Unit - Animals
- "How to Raise a Dog," Alan
- "My Boss the Cat," Gallico
- Other selections

SUGGESTIONS: This type of literature lends itself to a discussion of concepts and skills involved in answering essay questions. This is not meant to imply, however, that essay questions are only experienced at this time.

LITERATURE

MYTHOLOGY

CONCEPTS: Myths were an attempt by preliterate man to explain the phenomena of nature, to satisfy his need for a supreme being, and to satisfy his need for a literature.

AIMS: To understand how fables have helped to form and to record man's values

To understand that in Greek mythology, and for the first time in history, man was given a new dignity and recognized as the center of the universe

To recognize characters, places, ideas, and events in early Greek and Roman myths

To understand that man's capacity to manipulate the real world through his imagination tells much of his hopes, ideals, beliefs, and attitudes

EMPHASIS: It is suggested that approximately three weeks be devoted to mythology and any related composition assignment.

INSTRUCTIONAL MATERIALS: The selections listed under each source are reserved for this grade level. See preface.

Adventures for Readers, Book I (Laureate)
- "The Three Golden Apples," Hawthorne
- "The Boy and the Wolf," Aesop
- "Proserpina and Pluto," Leonard
- "Thor and the Giant King," Coolidge
- "The Blind Men and the Elephant," Saxe

Literature I

Gods: Greek	
Creation	
The Golden Age	
The War in Heaven	Barbara Orahe
The Reign of Zeus	
Prometheus	
Pandora's Box	
Heroes: Greek	
Heracles	
Jason	Robert Graves
Perseus	
Norse Myths	
Creation	
Fenris Wolf	
Thor	Olivia Coolidge
Baldur	
Hymer's Caldron	
The Twilight of the Gods	

IMC

Greek Myths and Legends - Macmillan Literary Heritage Series (any selections except areas of Trojan War)
Life Magazine reprint - Greek Myths, Gods, and Heroes
A Curriculum for English - God and Man
Narratives - University of Nebraska
Definitions, Introductions, and Study Questions
Mythology, Hamilton
Title III Minorities Workshop P.L. 89-10, Project No. 69-0056
"African Myths and Tales"

AV

Film: Mythology of Greece and Rome (color) Film Associates
Eye Gate Filmstrips #184: "Myths and Legends of Ancient Greece and Rome" (all except "The Trojan Horse")

SUGGESTIONS: Help students realize that fables, parables, mythology, and folklore are part of our cultural heritage. These are a constant source of reference, allusion, and symbol. They are to be read for a double purpose - the narrative and the abstraction. The student should learn that such phrases as "herculean strength," "sour grapes," and "caught in a maze of branches" are shortcut references to a narrative and an abstract concept.

Help students recognize the universality of theme in the mythology of all cultures relative to their stories of creation, their supreme ruler, and their gods responsible for natural phenomena.

Write a comparison paper showing similarities or differences between the mythologies of two or more cultures.

Show that fables and myths, although simple, contain all the elements of plot, character, and setting.

In teaching the fable with its obvious moral, make clear its dual purpose - narration and abstraction.

Teach examples of Aesop's Fables and fables of other countries. Show that fables express man's relationship to God.

Show that Greek, Roman, and Norse mythology tend to show man's relationship to the complexities of the universe. Myths have a great influence in the allusions in literature, in any of the fine arts, vocabulary of technology, and in modern advertising.

In mythology cover the stories of creation (including Prometheus and Pandora), the twelve major gods, the earth gods, the heroes - Perseus, Theseus, Hercules, Bellerophon, and Jason.

Point out that the Greeks created the gods in their own image, giving them personalities. Man's place in the universe is the most general subject with which man is concerned.

Recognize that in the hero tales, a rather rigid pattern of the hero's life is followed. In myths there is usually a quest of some sort.

Show that the folk tale is often an expression of the universal characteristics of human nature. Man's aspirations and dreams are universal.

Show that the Cinderella theme, the Ugly Duckling theme, and the Beauty and the Beast theme can be found in many stories in the folklore of many cultures.

Have students write their own fable, parable, or myth.